

Friends of the Art Museum, the Chinese University of Hong Kong Autumn 2016

INSIDE THIS ISSUE

- P2 Friends Executive Board 2015 - 2016
- P3 Events Calendar
- P3 Tours at a Glance
- P4 Message from the Chair
- P5 Study Group
- P6 Message from Pearl Lam Galleries our newsletter sponsor
- P8 Members' Benefits: VIP Passes
- P9 Nurturing Creativity 35th Anniversary Art Exhibition
- P12 China Club Art Tour
- P13 35th Anniversary Gala Dinner
- P14 Impactful Gifts Prof. Josh Yiu
- P16 Taming 'black tigers' Dr. Peggy Pik-ki Ho

- P18 Nurturing Creativity Laure Raibaut & Belinda Piggott
- P21 Dr J S Lee and the Art Museum Dr. Cheung Ngai Yee
- P22 The CUHK Graduate Art Exhibition 2016 Jessica Chan
- P23 Collectors Circle
- P24 Museum Exhibition
- P25 Visiting the CUHK Library Rare Books Collection Mariane Yeo
- P26 Trip Reports: Sydney Iran
- P30 Overseas Tours: China Shanxi Japan
- P32 Friends Products

- P34 Membership Form
- P35 Membership Renewal General Information on the Art Museum Museum Library Information

Front Cover:

A collage of the detail of 35 works by key graduates and masters from the CUHK Fine Arts Department on display at the Friends' Art Exhibition *Nurturing Creativity.*

Friends Executive Board 2015 - 2016

Position

Chair Vice-chair & Products Collectors Circle Communications & Librarian Events & Gallery Group Member at Large Member at Large Membership Overseas Tours Secretary Study Group & Day Tours Treasurer Website & Newsletter Young Friends

VOLUNTEERS

Clementina Cardoso Linda Ferguson Naomi Molson Sharon Vipond

Name

Sagiri Dayal Cynthia Lackey Edwin Mok Gillian Kew Belinda Piggott Candice Lee Laure Raibaut Therese Lesaffre Therese Lesaffre Emma Graham Patrick Moss Susan Kreidler Sue Sandberg Alexandra Choa

Ida Chow Christine Mar Wesley Ng Carol Wong

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Saima Chughtai Kumiko Matsushima Peter Stuckey

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Patron: Mrs. Joseph Sung

Events Calendar

Unless stated otherwise: Young Friends are charged HK\$100 and two CUHK Fine Arts Students may attend free of charge

Friends 35th Anniversary Art Exhibition Nurturing Creativity Opening reception New members welcome Date: 20 September 2016, Tuesday Time: 6:30pm Venue: The Rotunda, Exchange Square, Hong Kong Booking & Enquiries: Belinda Piggott at http://bit.ly/29LEjj7

China Club Art Tour
Date: 31 October 2016, Monday
Time: To be confirmed
Venue: 12th Floor, China Club, Old China Bank Building, Bank Street, Central
Cost: HK\$200 Members HK\$300 Non-members
Booking & Enquiries: Laure Raibaut at

Friends 35th Anniversary Gala Dinner

Date: 10 November 2016, Thursday
Time: 6:30 pm Reception, cocktails and preview of artwork
7:30 pm Dinner
Venue: 12th Floor, China Club, Old China Bank Building, Bank Street, Central
Cost: HK\$1,000 Members and non-members
Bookings & Enquiries: Emma Graham at secretary@friendscuhk.com

The Friends Annual General Meeting Date: 6 December 2016, Tuesday Venue: To be confirmed Bookings & Enquiries: Emma Graham at secretary@friendscuhk.com



http://bit.ly/29Q1d9x

Eunice Cheung Wai Mau *White Eagle in Paris*



Sue Lai Kwan Ting Watering - 16 Months



Wilson Shieh Artists Index K

Friends Tours - Upcoming tours at a glance

Dates	Country	Status and contact details
November 12 – 16, 2016	SHANXI: Taiyuan, Pingyao, Datong, Wutai Shan	Open for signups Therese Lesaffre: <i>the.lesaffre@gmail.com</i>
November 25 – 2 December, 2016	JAPAN: Shikoku,Teshima, Inujima, Naoshima Islands and Kyoto	Open for signups Belinda Piggott: <i>brighthouseone@gmail.com</i> or Therese Lesaffre: <i>the.lesaffre@gmail.com</i>
Dates to be confirmed	CHINA : Jingdezhen The ceramic capital of China	Expressions of interest sought Tours@friendscuhk.com
Dates to be confirmed	SOUTH KOREA: Seoul	Expressions of interest sought Tours@friendscuhk.com
Dates to be confirmed	MANILA: Where Asian, Spanish and American pop cultures meet	Expressions of interest sought Tours@friendscuhk.com

Message from the Chair



I hope everyone had a wonderful and restful summer. The autumn programme is full of events that continue to celebrate our 35th Anniversary.

I would like to start by congratulating Josh Yiu, who has been appointed as the Director of the Art Museum, the Chinese University of Hong Kong. Josh received his B.A. in Art History from the University of Chicago, and completed his doctorate at Oxford University. A specialist in late Imperial and modern Chinese art, his book publications include Writing Modern Chinese Art: Historiographic Explorations (2009) and A Fuller View of China: Chinese Art at the Seattle Art Museum (2014). He is also the project director and co-editor (with Mimi Gates) of Uncover the Past: Chinese Painting and Calligraphy from the Seattle Art Museum Collection. We are incredibly lucky to have such a passionate, enthusiastic, and knowledgeable person leading the museum. Working with him the past few months has been a joy and his vision for the future of the museum is inspiring. We wish him every success in this new position.

Josh has been working with our Collectors Circle Acquisition Committee on the new acquisitions for the museum to celebrate the Friends 35th Anniversary. These gifts are a result of donations made by the members of the new Collectors Circle, that was relaunched in June 2016. I would like to thank all the members of this committee, especially Dominica Yang, who took the lead on this project. Dominica was our previous chair, and the driving force behind the relaunch of the Collectors Circle. We are delighted by her continued support. The committee's final decision included a rare large hand scroll by the eminent Hong Kong artist, Wucius Wong. Professor Wong has very deep ties to the Chinese University of Hong Kong, as a mentor teacher and a renowned artist.

It is this deep connection and immense influence that the Arts Faculty at CUHK has with the Hong Kong art community that has led the Friends in deciding how to celebrate our 35th Anniversary. We are holding an art exhibition featuring artists who are either alumni or deeply connected to CUHK. The exhibition, *Nurturing Creativity*, features the works of 35 artists, some of which have been created specifically for this exhibition. The exhibition opens at the Rotunda in Exchange Square and is supported by HongKong Land. We are grateful for their sponsorship and appreciate their support for the arts in Hong Kong. The works will be available online through Paddle8, our online auction partners. The artists will be present at the opening on 20th September. I would like to mention the very hard work by Laure Raibaut in curating the senior artists for this exhibition. And also Alexandra Choa and her team of Young Friends who have curated the younger artists. We look forward to welcoming our new members to join us in celebrating this event.

We follow this with a Gala Dinner on 10th November at the China Club. The dinner is a celebration of our 35 years and we look forward to an evening with old and new friends. Five pieces from the exhibition will be auctioned at the dinner.

I am very sorry to report that we have two board members stepping down at the next Annual General Meeting. Belinda Piggott, who ran our events with such great enthusiasm, passion and efficiency, has moved to Sydney. Belinda made a valiant effort to continue to run events for many months. Also leaving her position in managing overseas tours is Therese Lesaffre, but I am thrilled that she will remain in charge of Membership. I am pleased to welcome Linda Ferguson, who has lived in the region for several years and will take over Belinda's role in organising events.

We have held some wonderful events in the spring and early summer. The visit to the Claude Monet exhibition, with a special talk by the curator, was well received. We had an interesting event with K Auction, where the hosts were as impressed with our members' knowledge as we were with theirs. We had a lively panel discussion, 35 Years of Colllecting, which was kindly sponsored by Asia Art Week and Candice Lee.

Our Young Friends are going from strength to strength. They have a strong membership and have held a number of independent activities during the spring and early summer.

Lastly I would like to thank Pearl Lam Galleries, who are our new newsletter sponsors. We look forward to their support and hope to work with them on events. I am sure their knowledge will be a wonderful support to our members.

I look forward to seeing you at all our 35th Anniversary activities and celebrating together.

Sagiri Dayal

Friends Study Group Autumn 2016 Cultural Exchange The Influence of Western Art in China and the Impact of Chinese Art in the West

- **Date:** Tuesday mornings 11 October until 13 December 2016.
- Time: 10:00 am to 1:00 pm.
- Venue: The Education Room, The HK Maritime Museum, Pier 8, Central.
- Cost: Approximately HK\$500.

Join our friendly group of like-minded amateurs as we explore this fascinating theme.

The first signs of influence by European artistic styles on Chinese painting began in the late 16th and early 17th centuries, when European Jesuit missionaries including Matteo Ricci and Giuseppe Castiglione entered China and served at the Imperial Court. Many of these missionaries brought engravings, illustrated books and paintings with them and it was through these visual materials that the Chinese were introduced to Western linear perspective and the use of shading to model forms (chiaroscuro).

The Dutch East India Company fleet in the 18th century had more than 200 ships and although their main cargo was spice, a vast number of pieces of porcelain were exported to Europe from China. In 1634, one ship alone was reported carrying 219,027 pieces. Between 1604 and 1657 more than 3 million pieces reached the Netherlands. More arrived throughout Europe as trade with China increased. This trade had an enormous impact and changed the course of ceramic history. Traditional stoneware fell out of favour in Europe and technically superior and aesthetically more versatile Chinese products were both greatly admired and widely copied.

However, it was not just blue and white that fed this demand for Chinoisserie. Everyone who could afford it wanted "something" Chinese in their home and from the mid 16th to late 17th centuries that demand was avidly met by trading companies such as the Dutch VOC and the British East India Company.

Thomas Chippendale gave prominence to a Chinese style which not only encompassed the furniture that he would created but also the interior design to complement it. In architecture Chinese Chippendale was the name given to railings and balustrades resembling the designs of the cabinetmaker in his Chinese style work.

The traditional English country garden was surpassed by parks and gardens in Chinese style containing imitation temples and pagodas such as that in Kew Gardens in London. Even clothing fashions adopted an Oriental look. Such was the fascination with what was regarded at that time as the mysterious and, for most Westerners, a newly discovered world in the distant East.

It was not all one sided. In the late 19th century, the Manchu government sent students to the United States to learn from the West. France was recommended as the role model of modern civilisations by the Chinese government and a large number of Chinese painters went to Paris to widen their horizons and study post Impressionism art in Europe. Amongst their number were Lin Fengmian, Wu Guanzhong, Za Wou-ki and Pan Yuliang. It was Lin Fengmian who returned from Paris and established the first Chinese Academy of Art in Hangzhou, teaching a new generation of artists before they too left for Europe to perfect their skills and pass on their knowledge.



In the 1950s until the late 1970s, Social Realism, the dominant artistic style in China at the time, drew attention to the conditions of the working class and the hardships of everyday life. The style was introduced into China by Konstantin Maksimov, a Soviet painter sent to China on an official exchange in 1955. His legacy not only had an impact upon students who studied with him but on the Chinese art world as a whole.

The relationship of the Chinese artist Teng Baiye (1900-1980) and the American painter Mark Tobey (1890-1976) is another example of East meets West and the influence of one on the other.

Zhang Daqian established a friendship with Pablo Picasso. When the two artists met in Cannes in 1956, they exchanged examples of their own style of painting. The works of these two artists as influenced by each other are now at auction, two of the most highly priced items in the world.

In the Autumn term, the Friends Study Group will explore this topic in depth.

Presentations are already planned on the Dunhuang wall paintings, the artistic exchanges between the French Louis XIV and the Kangxi emperor, Pan Yuliang, Walasse Ting and Chinese export wallpaper. However, there are many other examples not mentioned above. We do hope you will join us for a fascinating journey of discovery.

Bookings and enquiries:

contact Patrick Moss at memberservices@friendscuhk.com

COLOUR IN SPACE: SAM FRANCIS 1923–1994

9 September–31 OctoberPearl Lam Galleries6/F, Pedder Building, 12 Pedder St, Central, Hong Kong

Pearl Lam Galleries is delighted to present a solo exhibition of works by American painter Sam Francis (1923–1994). This exhibition is part of the Galleries' series that sees the work of a distinguished Modern artist presented at its Pedder Building space in Hong Kong each September. With the gallery's long-standing interest in presenting abstract art and its disparate international origins, it is a privilege to bring a solo show by Sam Francis to Hong Kong for the first time.

Born in 1923 in California, Francis, originally committed to a career in medicine, began to paint as part of his occupational therapy while recovering from back injuries sustained in a plane crash during his Army Air Corps training in 1943. In 1950, Francis moved to Paris and enrolled at Fernand Léger's private academy. Francis called Paris the "Mother of my own psyche"; he was captivated by the changing light and immersed himself in the study of Monet's *Water Lilies*, Matisse, and Bonnard. This period spent in Paris was transformative for Francis, who is regarded as one of the leading interpreters of colour and light.

A true internationalist, Francis travelled extensively and was a resident of France and Japan for nearly a decade. He was fluent in the languages of both countries.

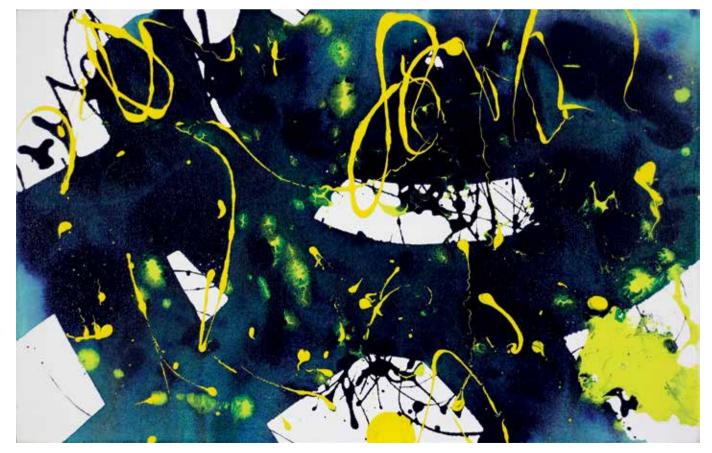
PearlLam Galleries

Proud sponsor of The Friends Newsletter

Eclectic in his influences, his work holds multiple references, including to French impressionism, abstract expressionism, colour field painting, Chinese and Japanese calligraphy, and his own Californian roots.

Francis had an insatiable appetite for life with many and varied interests, including Jungian analysis and Eastern philosophy. It was these interests that partly led to his use of negative space; he saw this blankness as a silent place of Zen for the viewer. Furthermore, this device is frequently used by Chinese and Japanese artists and Francis would have been influenced by this. The *Edge* paintings of the late 60s are a significant example of this use of space. Dedicated to his fourth wife, *is To Mako*, 1965 is one of the six *Edge* paintings in the exhibition. In this series, the colour is forced to the edge of the painting, compelling the viewer to contemplate the whiteness and indeed one's own self.

Francis worked in various media, including on canvas, paper and print, but it is arguably on paper where he excelled. He worked prolifically and experimentally, employing the natural properties of the paper, the absorbency and luminosity which allowed him with energetic gestures or considered mark-making to exploit the riot of colour so characteristic of his work.



SAM FRANCIS 1923–1994, Untitled (SFP94-126) (SFF.1796), 1994, Acrylic on canvas, 35.6 x 55.9 cm (14 x 22 in.) © 2016 Sam Francis Foundation, California / Artists Rights Society (ARS), NY



SAM FRANCIS 1923–1994, Untitled (SF64-121), 1964 Gouache and oil on paper, 69.9 x 104.4 cm (27 1/2 x 41 1/8 in.) © 2016 Sam Francis Foundation, California / Artists Rights Society (ARS), NY

He is quoted as saying that "colour is light on fire". Black was rarely employed by Francis in his work.

The *Blue Balls* series is a central part of Francis's oeuvre; it consists of deeply personal works and is an exploration of intense colour, space, and organic forms stemming from his suffering from a painful medical condition. Although throughout his life he suffered from many painful illnesses, he retained an enormous joie de vivre. The oil on paper work *Untitled (For Sigi from Sam)* (*SF62-128*), 1962, is a stellar example from this series. Haloed biomorphic objects hover in a white space inhabited by rhythmic splashes of paint.

During the twilight of his life, Francis displayed a magnificent burst of creativity, heroically painting 150+ small paintings with his left hand since his right hand was disabled during a fall. A survey and celebration of these final works, *The Last Paintings of Sam Francis*, opened at the Los Angeles County Museum of Art in 1995, a year after Francis's death.

Francis was married five times and was the father of four children. His first marriage was to a high school girlfriend; he next married Californian painter Muriel Goodwin, followed by Japanese painter Teruko Yokoi, and then Mako Idemitsu. He married his last wife, the painter Margaret Smith, in a Shinto ceremony in Japan in 1985. He died in California in 1994.

Francis has exhibited widely and his work can be found in major international museum collections, including those of the Metropolitan Museum of Art and MOMA, New York; Kunstmuseum, Basel; and the Centre Pompidou, Paris.

This exhibition is part of a Pearl Lam Galleries initiative to showcase the work of an internationally recognised Modern artist at its Pedder Building space each September, and follows the success of its solo exhibition of work by American Abstract Expressionist painter Robert Motherwell in 2015.

About Pearl Lam Galleries

Founded by Pearl Lam, Pearl Lam Galleries is a driving force within Asia's contemporary art scene. With over 20 years of experience exhibiting Asian and Western art and design, it is one of the leading and most established contemporary art galleries to be launched out of China.

Playing a vital role in stimulating international dialogue on Chinese and Asian contemporary art, the Galleries is dedicated to championing artists who re-evaluate and challenge perceptions of cultural practice from the region. The Galleries in Hong Kong, Shanghai, and Singapore collaborate with renowned curators, each presenting distinct programming from major solo exhibitions, special projects, and installations to conceptually rigorous group shows. Based on the philosophy of Chinese Literati where art forms have no hierarchy, Pearl Lam Galleries is dedicated to breaking down boundaries between different disciplines with a unique gallery model committed to encouraging cross-cultural exchange.



SAM FRANCIS 1923–1994, Untitled (#2 Pri-Rain) (SF64-592), 1964 Gouache on paper, 57.2 x 75.6 cm (22 1/2 x 29 3/4 in.) © 2016 Sam Francis Foundation, California / Artists Rights Society (ARS), NY

Members' Benefits

Asia Contemporary Art Show VIP Pass

Date:	15 - 18 September 2016
	Including the VIP Preview on 15
	September 2016.
Venue:	Conrad Hotel Hong Kong, One Pacific
	Place, Admiralty
Cost:	Free for Members only

See thousands of artworks from Asia and the world at the autumn edition of the Asia Contemporary Art Show. Browse and buy original paintings, limited editions, sculpture and photography from some of the world's most interesting and promising artists, from the emerging and mid-career artist, to those who have already achieved recognition in private and public collections, and at auction.

A limited number of VIP invitations are offered to the Friends, each invitation admits two members and is valid for the Collectors' Preview on Thursday 15th September from 5:00 to 9:00 pm and each subsequent day of the fair.



To obtain a pass, please contact Belinda Piggott at *http://bit.ly/2a3fC45*

Fine Art Asia 2016

Date:	1 - 5 October 2016, Saturday to
	Wednesday
Time:	VIP preview 1 October, 13:00~19:00
	General Opening 2-4 October,
	11:00~19:00, 5 October, 11:00~18:00
Venue:	Hall 5BC, Hong Kong Convention and
	Exhibition Centre
Cost:	Free for Members only
	Limited Complementary VIP Passes

Fine Art Asia - Asia's Leading International Fine Art Fair

Fine Art Asia is recognised by the international art world as Asia's leading fine art fair. Museum-quality artworks will be displayed, spanning over 5,000 years of cultural history, from ancient Chinese bronzes through to contemporary art.

Since its inception in 2006, Fine Art Asia has attracted an increasing number of leading international galleries while earning worldwide recognition. Fine Art Asia is unique: the only fair in Asia to showcase a wide range of collectible fine art from both Asia and the West.

In October 2016, Fine Art Asia will host 90 of the world's most renowned galleries. The fair will showcase Asian and Western antiques; Old Master paintings, Impressionist



and modern art; jewellery and timepieces; Chinese ink paintings; contemporary art; and design and decorative art.

Fine Art Asia is staged during the peak art season in Hong Kong in October. The fair coincides with major fine art auctions held in the same venue, and attracts a high-profile, sophisticated audience of major dealers, collectors, curators, connoisseurs and art lovers from all over the world.

To obtain a pass, please contact http://bit.ly/29JBoo3

Nurturing Creativity Exhibition Opening

New Members Welcome

Date:20 September, 2016, TuesdayTime:6:30pm - 9:00pmVenue:The Rotunda, Exchange Square, Central

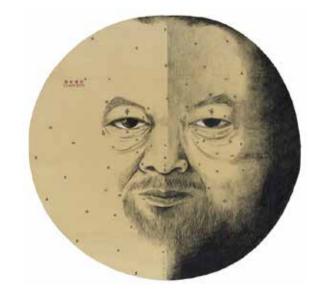
To celebrate the Friends 35th Anniversary in 2016, we have developed a major exhibition, *Nurturing Creativity*. 35 works in total, one for each year of the Friends, have been selected from 35 key graduates and masters from the CUHK Fine Arts Department. The curatorial strategy is to exhibit work in a range of mediums in order to pay tribute to the diversity of skills taught at the University. The featured artists are a mixture of established and emerging. Their work will be displayed at the Rotunda for a period of two and a half weeks from 20th September to 7 October, 2016.



Lam Tung Pang House of Heaven No. 0

The Fine Arts Department is a recognised regional leader in education and enjoys a global reputation. The professors and their students are among Hong Kong's most respected and sought after artists. The Friends has long supported the Department through sponsoring annual student awards and funding post-graduate scholarships. We are delighted to be able to present this survey of work to our members and to the wider Hong Kong community.

All the works will be available for purchase on-line either by auction or immediate purchase. The on-line website is sponsored by Paddle8, an on-line auction house for fine art which teams with non-profit organisations to run



Ho Sin Tung Ailien

notable benefit auctions. Attendees at the opening reception will be given insructions on downloading the Paddle8 app which will allow the ease of bidding on your phone during the three week exhibition period. More details will be available in the FFF in September.

All proceeds received by the Friends will benefit the artist, the CUHK Fine Arts students and the Art Museum.

Please join us for the opening of the exhibition. The occasion will also serve to welcome our new members to the Friends' community.

Booking & Enquiries: To help us with catering, please register your attendance with Belinda Piggott *http://bit.ly/29LEjj7*



Mok Yat San Borrowed Stone (7)



Friends of the Art Museum The Chinese University of Hong Kong

Celebrate the Friends 35th Anniversary

Nurturíng Creatívíty

Art Exhibition and Auction

20 September to 7 October 2016

The Rotunda, Exhange Square, Central.



Friends of the Art Museum The Chinese University of Hong Kong

Celebrate the Friends 35th Anniversary

Gala Dínner

10 November 2016 Thursday

The China Club, The Old Bank of China Building, Bank Street, Central.

China Club Art Tour

Date:	31 October 2016, Monday
Time:	9:30 am - 11:00 am
	Optional dim sum brunch
Venue:	The Old Bank of China Building, Bank
	Street, Central
Cost:	HK\$200 Members
	HK\$300 Non-members
	HK\$100 Young Friends
	CUHK Fine Art Students FOC (limited)
Bookings & Enquiries: Laure Raibaut at	

http://bit.ly/29Q1d9x

The China Club opened on 30th June, 1991 and its sixth anniversary coincided with the eve of the hand-over of Hong Kong from British to Chinese sovereignty. It is located on the top three floors of the Old Bank of China Building in Central Hong Kong. Designed with a strong sense of tradition and history, with motifs widely used in Hong Kong and Shanghai in the 1930's and 1940's, the Club premises contain paintings and sculptures by Chinese artists from China, Taiwan and Hong Kong. Some of these artists are already well established whilst others hold great promise. Some of the works were purchased by the Club, while some were kindly loaned by members.



The collection comprises masterpieces, such as paintings by Zeng Fanzhi, Zhang Xiaogang, Fang Lijun, Li Shan, or Lui Wei the elder, to name only a few, as well as comic strips, such as the cartoons of Master Q. The range of the collection is very impressive, covering Social Realism, propaganda from the Mainland, Hong Kong local artists, and representing both established and emerging artists.

On our visit, we will discuss a selection of the artworks giving context and in depth information about the practice of contemporary art, patronage and the evolution of the art scene.

ORIENTATIONS SPECIAL OFFER FOR FRIENDS MEMBERS

Orientations, published since 1970, features scholarly articles of Asian art as well as important news and market insights. We are pleased to offer the Friends of the Art Museum, CUHK a one-year subscription rate of HK\$599. This represents a 25% discount on the usual rate of HK\$745.

We are also pleased to offer Friends members special prices for our reprint thematic volumes:

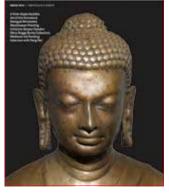
Chinese Ceramics - HK\$469, Chinese Jade - HK\$318, Art of Tibet (English edition) - HK\$384 Art of Tibet (Chinese edition) - HK\$270 Chinese and Central AsianTextiles - HK\$384 Chinese Bronzes - HK\$433 Korean Art - HK\$504

Please contact us at *info@orientations.com.hk* for more information on these offers.

ORIENTATIONS



ORIENTATIONS



ORIENTATIONS





Friends 35th Anniversary Gala Dinner and Auction

Date: 10th November 2016, Thursday

- Time:6:30 pm Reception, cocktails and preview of artwork.7:30 pm Dinner
- Venue: 12th Floor, China Club, Old China Bank Building, Bank Street, Central
- Cost: HK\$1,000 Members and non-members

Bookings & Enquiries: Emma Graham at

secretary@friendscuhk.com

The Friends Board invites you to join us for an evening of celebration at the China Club.

Not only are we celebrating our 35th anniversary, but also the latest acquisitions of the Art Museum which have been fully funded by the Friends. Full details of the acquisitions can be found on page 14.

We are looking forward to an evening of entertainment with old friends, and new, as we enjoy fine food accompanied by selected wines served by the China Club.

During the evening, well known auctioneer, Jehan Chu, will conduct an auction of selected works chosen from our 35th Anniversary art exhibition, '*Nurturing Creativity*'. You will have seen these pieces at the Exhibition, but if you would like to own one, you will need to be at the dinner!

We hope to see you there.



Bodhisattva, circa 1940s



Nestling in Plum Tree 方亭咸 梅花雙雀圖

Prof. Josh Yiu is the Director of the Art Museum, the Chinese University of Hong Kong. He received his B.A. in Art History from the University of Chicago, and completed his doctorate at Oxford University. From 2006 to 2013, he served as the Foster Foundation Curator of Chinese Art at the Seattle Art Museum. A specialist in late imperial and modern Chinese art, his book publications include Writing Modern Chinese Art: Historiographic Explorations (2009) and A Fuller View of China: Chinese Art at the Seattle Art Museum (2014). He has taught and lectured at various universities, including the University of Washington and The Chinese University of Hong Kong.

For thirty-five years, the Friends of the Art Museum, CUHK, has been a staunch supporter of this university museum. While the Friends has customarily been credited with providing critical funding for educational programmes, exhibitions, internships, and acquisitions over all these years, I would like to emphasize the fact that the Friends has, on a deeper level, been indispensable for galvanizing community support for the museum. When the Friends – you - tell others about your involvement with the university and museum and about the exhibits that intrigue you, you may not realize that your words have far greater impact than the 'likes' that our Facebook page generates. Similarly, your gifts have been augmented by many others, all of which greatly enhance the museum's permanent collection.

To celebrate its 35th anniversary, the Friends relaunched the 'Collectors Circle' and raised over one million dollars for the museum to acquire works of art. This substantial and generous donation is the second within a short span of two years. The Friends had already raised sufficient funds to acquire *Zen Lotus* by Lui Shou-kwan (1919-1975), who was the pioneer of modern ink art in Hong Kong. At the same time, Victoria and Denys Firth donated another painting by Lui Shou-kwan, *Luk Keng Village*. These gifts, made in March 2014, led to the donation of more paintings by the Lui family, as well as a grant to preserve the paintings.

For this 35th anniversary, the Art Museum was tasked with identifying, with the expert help of the Friends' Acquisition Committee of the Collectors Circle, suitable artworks to enrich the museum collection. After months of intensive search, we are proud to present a group of meaningful acquisitions that span four centuries.

The oldest work among the new acquisitions is Nestling on a Plum Tree, dated 1669, by Fang Hengxian (circa 1620-1679). Born to the chaotic world of the Ming-Qing transition, Fang did not choose to be a recluse as some 'yimin (leftover subjects)' did, and served as an official. This rare painting, done for an acquaintance who became a monk, shows two meticulously drawn birds nestling on a gnarled plum tree. Their apparent comfort in each other's company reflects an ideal rather a reality, because the inscription on the painting includes a melancholic poem that laments the solitude of the lonely journeyman. Is it an allusion to the monk or the artist himself? Whether or not this painting reveals the mental turmoil of those who served under the Manchus, its meaning is likely to be much deeper than other decorative 'bird-and-flower' paintings. Stylistically, the plum branches are akin to those of Fang's contemporary Hongren (1610-1663), who may have been a source of inspiration for him. Interestingly, the painting relates to a pine painting attributed to Cai Han in the Art Museum's collection, because the pine painting was painted for Fang, according to the colophon by Mao Xiang (1611-1683). As such, the two paintings provide a glimpse of Fang's social circle.



Wucius Wong Journeying Ten Thousand Miles To The Source (detail)

Nestling on a Plum Tree was formerly in the collection of Liu Guojun (1887-1978). Delighted by the museum's acquisition, Liu's son Mr. Jerry Liu, the only surviving founding member of the Minchiu Society, has generously agreed to donate a landscape painting by Li Shizuo (1687-1770), who was hitherto not represented in the Art Museum. Dated 1755, the uninhabited landscape by Li is among his mature and late work, and the monochromatic composition of a river separating the foreground and background shows the prevailing influence of Ni Zan (1301-1374) in the high Qing period. In spite of the gift being from Mr. Liu, the Friends deserve credit for making this donation possible through the acquisition of the Fang Hengxian painting.

Another major acquisition by the Friends is *Journeying* Ten Thousand Miles To The Source by Hong Kong's foremost ink painter, Wucius Wong (b 1936). The panorama landscape was painted in 1998, shortly after Wong relocated to Hong Kong following a decade of self-imposed exile in America. The meticulous and dense brushwork creates a solemn and atmospheric mood instead of glorifying any natural scene. Tellingly, the composition lightens up as the viewer unrolls the handscroll, and demonstrates a sense of clarity that may be construed as the moral of the painting: when one works hard to exhaust the lessons of the past, one's mission and identity will be purposeful and distinct. As such, the composition of this handscroll painting is unusually meaningful. This painting is one of the two important handscrolls by Wong; the other is in the collection of the Hong Kong Museum of Art. In appreciation of the work of the Friends, Wucius Wong has generously donated a group of 22 paintings to the Art Museum. Painted between 1956 and 1962, the early paintings by Wong demonstrate a plethora of styles and techniques as the then youthful artist experimented to show his early interest and sensitivity to line drawing. These paintings are crucial for understanding the early development of this important artist.

Last but not least, the Friends' donation allows the museum to make timely acquisitions of works by another pioneering artist. Betty Ecke Tseng Yu-ho (b. 1923) was among the handful of Chinese female artists who were recognized internationally in the mid twentieth-century. Some of her works were released by her estate and the Friends were able to approve the purchase of four works: Vertical Mountains, Yuanming Series (an album of 12 leaves), Five Famous Scenes in the Style of Ancient Masters (album of 5 leaves), and Bodhisattva Guanyin. This range of paintings not only shows her knowledge and solid training in classical painting, but also her refreshing and creative application of traditional techniques in rendering Chinese and Hawaiian landscapes. With this body of paintings, we are in the position to offer a fuller perspective of this diaspora artist before contemporary art became a global phenomenon.

That the Art Museum is able to maximize the impact of the funds with this great list of acquisitions is due, first and foremost, to the dedicated and persistent support of the Friends, especially under the leadership of the Collectors Circle and the Friends Board. I would like to conclude this brief article with my personal thanks to the following individuals: Sagiri Dayal, Victoria Firth, Kristine Johnson, Susan Kreidler, Cynthia Lackey, Jerry Liu, Vincent Lo, Edwin Mok, Wucius Wong, and Dominica Yang. The impact of the Friends' gifts will surely continue to resonate and lead to more good things in the future.



Taming "black tigers": the Art Museum Rubbings Collection receives national recognition by Dr. Peggy Pik-ki Ho

Dr. Peggy Pik-ki Ho has been a Research Associate at the Art Museum, the Chinese University of Hong Kong for five years. She specialises in the history of Chinese calligraphy and rubbings. She completed her M. Phil. and Ph.D. with Professor Jao Tsung I, Professor Mok Kar-leung, Professor Fu Shen and Professor Wang Fansen. She has participated in studies of Song rubbings of Chunhua ge tie (2003) and The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy (2015), curated relevant exhibitions and organized conferences. Dr. Ho is currently taking part in a project on the history of Chinese Precious Ancient Books series organised by the National Library of China, and her new book The History of Chunhua Ge Tie 《淳化閣帖史話》 will be published soon.

National Catalogue of Precious Ancient Books

On 24 May 2016 the Ministry of Culture and the State Council of the People's Republic of China announced that the eight Song rubbings held by the Art Museum, the Chinese University of Hong Kong have been selected for the fifth batch of the National Catalogue of Precious Ancient Books. It is the first time that items from a Hong Kong institution have been included. The selection criteria are strict; listed materials must be of historical, ideological, and cultural significance, they should be handwritten or printed before 1912, and compiled or bound in the traditional manner. The first batch was announced in 2008. The selected eight ancient rubbings include:

- 1. The Stele of Hushan Temple
- 2. The Stele for Xia Cheng
- 3. Inscription on the Sweet Spring in the Jiucheng Palace
- 4. Stele for Li Sixun
- 5. Model Calligraphies from the Chunhua Era (Chunhua ge tie)
- Lanting Preface, Imperial Court version with the ling character topped by a shan radical (Yufu lingzicongshan ben) (No.2)
- 7. Lanting Preface, Qiantang Xu's version (No. 15)
- 8. Lanting Preface, unknown origin version (No. 63)

Model Calligraphies from the Chunhua Era and Lanting Preface (Yufu lingzicongshan ben) (No.2) were exhibited this summer at the National Museum of Classic Books in Beijing.

Regarding Chinese Rubbings

Rubbings have held a unique status in Chinese history as a cultural signifier for over a millennium. By the beginning of the seventh century, the Chinese had found a method of making multiple copies of old inscribed records, using paper and ink. Rubbings, in effect, "print" the inscription, making precise copies that can be distributed in considerable numbers. One method of making a rubbing is to lay a sheet of moistened rice paper on the inscribed surface and then tamp it into every depression



Model Calligraphies from the Chunhua Era (Chunhua ge tie)

with a bristle or hair brush. When the paper is almost dry, its surface is tapped with an inked dabber. The paper is then peeled from the stone. This process produces white characters on a black background.

Rubbings, functioning as reliable historical records by accurately reproducing every line of the inscription, can provide a sharper and more readable image than the original inscription. The advantage of this technique is that it may be applied to any engraved hard surface, including rock faces or cliffsides, pictorial reliefs, or even bronze vessels and figurines. By providing an accurate replica of the surface of a given inscription or relief, a rubbing gives the scholar, and especially the student of calligraphy, insights that simple transcriptions or freehand copies, subject to scribal errors and the copyist's skill, cannot.



Inscription on the Sweet Spring in the Jiucheng Palace

Importantly, rubbings made a century ago provide a far better record of the inscription than the stone itself, which might have suffered from natural erosion, not to mention damage caused by having been tamped in the process of taking thousands of rubbings. Early rubbings, therefore, are invaluable sources, preserving impressions of countless inscriptions now defaced or completely lost. Paradoxically, it is paper, usually thought of as a fragile medium, that preserves unique copies of inscriptions that were conceived as permanent records in stone. Chinese rubbings are notoriously known as "black tigers" (hei laohu) because of its nature as a copy. When rubbings of re-engraved inscriptions were widely circulated, it is difficult, even for experienced collectors or scholars, to distinguish originals from recut editions.

Rubbings Collection of the Bei Shan Tang Foundation

Four decades ago, Dr. J. S. Lee of the Bei Shan Tang Foundation started taming "black tigers" with Professor James C. Y. Watt, the founding director of the Chinese University Art Museum, by obtaining rubbings of the Stele of Huashan Temple and the ten sets of Lanting Preface from the collection of the Southern Song Grand Councillor You Shi (?–1251). With the unceasing efforts of the succeeding curators, Professor Mayching Kao and Professor Peter Y. K. Lam, the Bei Shan Tang Foundation has collected and donated over 2,090 rubbings to the Museum.

Apart from the artistic and documentation value, the "black tigers" in the Bei Shan Tang collection also carry immense cultural value. Chinese ink rubbing has a unique place in the cultural history of the world. From the time of the flourishing of epigraphy (the study and interpretation of ancient inscriptions) in the culturally vibrant Song dynasty, stele rubbings enjoyed a wide circulation; and since the forerunner of model calligraphy, Chunhua ge tie (the oldest anthology of calligraphy), was engraved by the Northern Song inner court, the engraving of model calligraphies became a fashion among local gentry and scholars.

When the Song court retreated southward to the Jiangnan region, the rubbing of stone engraving and ritual vessels, as well as model calligraphy, became an important component and symbol of the gentry and literati culture of Jiangnan. It was not until the mid-Qing period that this fashion spread further to Guangdong. where such countrywide-renowned collectors as Wu Rongguang (1773-1843), Ye Menglong (1775-1832), Pan Shicheng (1804-ca.1873) and Kong Guangtao (1832–1890) emerged. Besides searching for steles and model calligraphies, they also engraved model-calligraphy compendia and collectanea, contributing to a cultural peak in the Guangdong region. The many connoisseurs and their collections of steles and model calligraphies signify a milestone in the spread of the Beijing and Jiangnan literati culture to Guangdong. Quite a few items in the Bei Shan Tang collection are inherited from these Guangdong connoisseurs, including the Stele of Huashan Temple (once in the collection of Li Wentian), Li Yong's Stele for Li Sixun from the Tang dynasty (once in the collection of Wu Rongguang), the Song-engraved version of Wang



The Stele of Hushan Temple

Xizhi's On the Seventeenth Day (Shiqi tie, once in the collection of Kong Guangtao) and the ten sets of Lanting Preface collected by the Southern Song Grand Councillor You (once in the collection of Pan Shicheng). They form invaluable resources for the study of cultural history in Guangdong and Hong Kong.

The legend of taming "black tigers" continues. Last year, to commemorate Dr. J. S. Lee's contribution "The Bei Shan Tang Legacy: Rubbings of Stone Engraving and Model Calligraphy" exhibition was mounted in which seventy highlights from the collection were presented. Together they showcase the characteristics and development of Chinese calligraphy and stone engravings throughout different historical periods. The Bei Shan Tang Legacy exhibition catalogue reveals the glorious pages from the cultural history of Canton. This treasury of rubbings, that has survived the many ups and downs of the history of China, gives us a glimpse of our predecessors' profound sentiment for Chinese culture.



Lanting Preface, Imperial Court version with the ling character topped by a shan radical (Yufu lingzicongshn ben) (No.2)

Nurturing Creativity

One of the prime foundations of the Chinese University of Hong Kong (CUHK) is the Visual Arts. The University's Faculty of Arts actually pre-dates the formation of the University, being one of the three existing colleges that amalgamated to form the University in 1963. Founded in 1957, it was the first institution in Hong Kong to offer courses on studio practice and art history at tertiary level. Although the teaching has always been firmly rooted in Chinese culture, the faculty has developed a unique reputation for bridging the connections between Chinese and Western practice. Through undergraduate and Master of Fine Arts programs, students are well prepared for the pluralistic art world.

Since the days of the founding fathers of Hong Kong modern ink painting, CUHK has been an incubating hive for artistic talent. The faculty has seen the majority of the most respected and sought after Hong Kong artists either graduate from or teach in the Department of Fine Arts. The interaction between the artists is at the core of the department's strength. Indeed, the student and master relationships have deep roots that started growing in the second half of the 20th century.



Wucius Wong Scenery of North Shanxi #11

Wucius Wong has made an immense contribution as an educator. Initially trained by Lui Shou Kwan, he has organised art and design courses at CUHK as early as 1965. Wong was the first to bring Western Modernist theories and concepts to Hong Kong. Integrating the principles of Western design with abstract composition of landscape, he worked with classical materials to pioneer the contemporary renewal of ink.

Artist Leung Kui Ting also played a pivotal role in New Ink. Having trained with Lui Shou Kwan at the Extra Mural Department (1964), he went on to study under Wucius Wong, who influenced his experimental approach. Working with a variety of techniques and media, he combines traditional brushwork and geometric lines in his landscape paintings.



Tsang Chui Mei *Rainy Day*

Many students have moved from graduate to lecturer, including some of Hong Kong's most established contemporary artists. Au Hoi Lam (BA 2001) whose practice includes both paintings and installations, and Chow Chun Fai, (BA 2003, MFA 2006) who dedicates himself to painting, are both teaching painting in the Fine Arts Department. Laam Lam Jaffa (BA 1997, MFA 1999) is known for harnessing community engagement to develop her large-scale sculptural installations made from re-cycled materials; and Mok Yat San (BA 1993) who notably revisits the Chinese tradition of shan shui, or landscape painting in sculpture, are both part-time lecturers specialising in sculpture. Man Fung Yi (MFA 1999), famous for weaving metallic sculpture, taught as a part-time lecturer from 1999 to 2001.



Koon Wai Bong Glistening as Stars

The Hong Kong scene is in its vast majority active and gathering attention at an international level through the works of the aforementioned teachers. It has also reached international acclaim through the works of graduates.

Lee Kit (BA 2003, MFA 2008), who freed painting from the canvas onto kitchen towels and adorned canvases with the subtle representation of hygiene products, represented Hong Kong at the 55th Venice biennale (2013). Tsang Kin Wah (BA 2000) whose works play on words and translate into wallpaper, represented Hong Kong at the following Venice Biennale, the 56th edition (2015).

The creativity of CUHK alumni speaks volumes and regularly gains attention within the international platform. Conceptual and performance artist Pak Sheung Chuen (BA 2002) made a sensation selling 'a day in the life of the artist'; Ho Sin Tung (BA 2008) has a unique approach which is multidisciplinary and cross media, involving musical notes sometimes inspired by film; Kwan Sheung Chi (BA 2003) and Wong Wai Yin (BA 2004), who often collaborate as a couple experiment with a variety of media.

The department, with its dual emphases on studio art and art history, has strong connections with contemporary local and international art discourse. Graduates include active game-changers of the art ecology in Hong Kong. Leung Chi wo (BA 1990, MFA1997) and Sara Wong (BA 1992), who often work as an artist duo, are co-founders of 'Parasite', Asia's pioneering independent art institution. In addition to his teaching position and art practice, Professor Kurt Chan Yuk Keung (BA 1983) is on the advisory board of Asia Art Archive.

From as early as 1993 the University actively introduced training in a wide range of creative media at the MFA level. Thanks to Professor Jenny So, widely respected courses in computer and digital art are available. Independent research and experimentation are valued qualities within the faculty; the variety of practices, and themes pursued by artists from CUHK is far ranging and wanders much beyond what is directly taught.



Cheng Chin Man Sleeping



Joey Leung A Walk to Hairy Mountain

Graduates often revisit and reinterpret Chinese tradition. Bovey Lee (BA 1991) is a paper cut artist an ancient Chinese craft, historically done by women. She uses modern design tools and the computer to create her image, performing the execution by hand. Her discourse is as sharp as her tools, bringing together urban and natural motifs. Using the art of gongbi, fine brush painting, Eunice Cheung (MFA 2011) explores the changing relationships between humans and animals throughout Chinese art history, beautifully painting animals in human situations and bringing classical aesthetics to a contemporary and original topic. Also working with gongbi are Joey Leung (BA 200, MFA 2007) and Wilson Shieh (BA 1994, MFA 2001). Leung combines brushwork with comic drawing as well as poetry, illustrating introspection through the depiction of her signature character, a girl, within the scenery. Shieh works in a variety of media: from ink drawing to acrylic and collages. At the cutting edge of contemporary international ceramics practice, CUHK teacher, Fiona Wong (MFA 1997), has experimented with different techniques, including sanding and stitching, to contextualize the material and process in the art of ceramics.

Some alumni, inspired by traditional techniques are translating their practice into new media. Such is the case with Koon Wai Bong (BA 1996, MFA 202), who expands the possibilities of ink through landscapes that invite spirituality and reflection. Sue Lai (BA 2008, MFA 2011) uses Chinese painting to render her expressionist stance. Her topics, portraits of common people engaged into a mundane activity, are far from traditional. This shift from traditional to non-traditional media has been embraced by many other graduates. Still in a figurative style, but using a medium foreign to Chinese tradition, Lewis Lau (BA 2010, MFA 2012) works with oil painting, from photographs, choosing to depict only the elements he emotionally relates to. Lui Chun Kwong, who taught at the Department of Fine Arts from 1985 to 2010, uses a Western medium, acrylic on linen, to interpret shan shui through abstraction. Tsang Chui Mei (BA 1996, MFA 2004) works with acrylic painting and mixed media, in exploring new aesthetics for shan shui, among other poetic topics.

Transforming unexpected materials, sometimes his daughter's toys, and working mostly on wood board, Lam Tung Pang (BA 2002) uses both oil, acrylic, charcoal and pencil together with nails, sand or plywood to produce his pieces. He is inspired by a keen observation of his suroundings and seeks to illustrate collective memory in specific situations. Ko Sin Tung (BA 2009) uses a variety of media, from painting to video and digital print, to explore the psychological influences of objects and the environment, including the city one lives in.

Other graduates have a drastically contemporary practice, such as: Ho Sui kee (BA 1989) who uses a variety of media, from sculpture to installation, photography, and video to render self-portraits which explore his own senses and body perceptions with the aim of connecting to the 'other'. Kacey Wong, who taught sculpture and art appreciation, has focused on the relationships between humans and the city, with a new political orentation since 2011, probably influenced by his architectural background.

Among the younger generation of graduates, many are working in painting and ink, such as Barbara Choi (BA 2011, MFA 2015), Cherie Cheuk (BA 2012, MFA 2016), Zaffer Chan (BA 2014, MFA 2017), Effy, Liu Man Kun (BA 2016) or Ross, Yau Wing Fung (BA 2015, MFA 2017). Some have shifted to gongbi through the subject matter, choosing a surreal rendering, such as Wong Yee Ki (2010 BA, 2013 MFA). Stanley Shum Kwan (BA 2013), on the other hand, works in oil, his expressive portraits explore individual psychology.

Other promising recent graduates include Cheng Chin Man (MA 2016) who create fluid and colourful watercolour pieces, Chun Hei Kong (BA 2009) who works in fundamental drawing, Ling Pui Sze (BA 2012) who expresses herself through mixed media and Serene Hui (BA 2014) develops conceptual installations and paintings. Kensou Ho Kwun Ting (BA 2013) also combines a diverse variety of media to create his cast steel sculpture.



Wong Yee Ki Untitled

Over many years the Friends has supported the Fine Arts Department through sponsoring annual student awards and funding post-graduate scholarships. In 2016, the year of our 35th Anniversary, we are consolidating our support of the faculty by hosting a major exhibition of the work of students and their masters. In total 35 works have been selected for the exhibition. The curatorial strategy has been to exhibit work in a range of mediums to pay tribute to the masters, their students and the diversity of skills taught at the University.

Nurturing Creativity will be exhibited at the Rotunda from 20th September to 7th October 2016. This is an opportunity for us all to admire and acquire an iconic work of art, with the additional benefits of fostering Fine Arts students and supporting the Art Museum.



Ross, Yau Wing Fung The Haze through the Cliff

Dr. J. S. Lee (1915-2007) was one of the earliest and strongest supporters of the Art Museum and a founder of the Friends of Art Museum. As early as 1967, Dr. Lee, as a council member of The Chinese University of Hong Kong (CUHK), had already initiated the setting up of the Institute of Chinese Studies as well as the Art Museum at the University. He did this in order to preserve and promote Chinese culture and thus accomplish the goals of the establishment of CUHK.

In 1971, the Art Museum was opened and James Watt was invited by the Vice-Chancellor, Li Choh-ming, together with Dr. Lee to be the founding director. In the same year, to celebrate its opening, the first exhibition of Chinese art was held in the museum with the aim of showing some of Hong Kong's private collections to the public. From this point onwards, collecting and preserving Chinese art and antique objects, organizing exhibitions, teaching, and conducting research became the primary goals of the Art Museum.

Dr. Lee gave his personal attention and support to the Art Museum for over 35 years. He served as Chairman of its Management Committee from its opening in 1971 and gave his vision and guidance at every stage of its development. Among other things, he set up the Bei Shan Tang Foundation to provide support in building a conservation workshop and to fund training for the Art Museum's staff abroad in those founding years. The Foundation's contribution has also included gifts of art and antique objects, the establishment of professorships, and the sponsorship of research projects, exhibitions, publications, and scholarships.

To promote the Art Museum's works and help the Art Museum attract more attention and support from the community, Dr. Lee initiated and supported the formation of an association called "The Friends of the Art Gallery of The Chinese University of Hong Kong" to connect people who have interest in Chinese art and culture. The first Board of the Friends, which was chaired by Mrs. Madeleine Tang, chose two seal characters "□" meaning "Friends" as their logo. It was the first organization of its kind in Hong Kong.

Since 1981, the Friends has provided constant support to the Art Museum, and has developed into a vital force in the promotion of art and culture in the community. On this occasion of the 35th Anniversary of the Friends, on behalf of the Bei Shan Tang Foundation, we should like to extend our sincere congratulations and wish it every success in its future endeavors and collaborations with the Art Museum.



Founders of the Friends of the Art Museum gather to celebrate the inauguration in 1981 (Front row, from left: Museum Director Prof. Mayching Kao, Dr. J. S. Lee, Mrs. Madeleine Tang, Vice Chancellor Prof. Ma Lin. Second row, Board members of the Friends)

The CUHK Graduate Art Exhibition 2016 Farewell, Ms Ivory

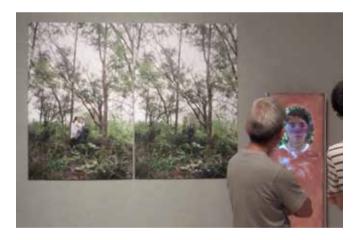
by Jessica Chan

Jessica Chan was a graduate of CUHK English in 2012 and was the recipient of the Friends Art Radar Scholarship. Literary and cultural appreciation greatly influences her view of art.

As this year's graduates bid farewell to "Ms Ivory" the tranquil academic tower, their artworks show that they are ready for the next stage in life, with an intense quest for self-realization and questioning of society, expressed with experimental methods.

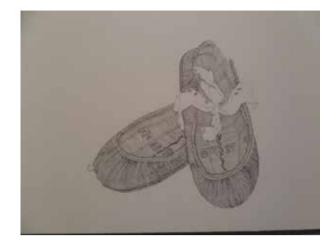
On what seems to be a backdrop of traditional Chinese landscape, the surreal giant subject character in the tranquil gongbi painting overlooks other small beings crossing the water or living on somewhat connected individual colonies – the artist says, "Those who stay and those who leave, are not important anymore...it's only a dream". This distance between the contemplative subject and the other characters, i.e. objects of thoughts is exactly the space for artistic creation.

An artist who has been learning ballet as a grownup portrays herself in different actions practising the dance in a studio. She told the younger visitors admiring the work, "This is to let people know that one can do what one wishes with determination and perseverance". Courage is needed to take on a challenge and to realise a dream.



It also takes courage to investigate our memories and those of our parents, as shown in these two works.

An artist is disturbed by a hole in her memory, her parents' reminiscence of the good old times living in Fortune Garden when they were well-off. She remade the living room of her childhood residence from a photo into a tiny box model. She takes close-ups of the model and prints large photos of highly saturated colours. The frustrated quester asks, "Does Fortune exist?" Another artist uses an old photo of his parents intimately cuddling each other to search for a passion he has never known. He does several copies of his mother, drawing with charcoal on tracing paper making one set, and several copies of his father for another. The two sets piled up separately on top of a lightbox as blurry images, each character holding on to a yellowish empty space.



The object of pursuit, unfortunately, often remains unreachable, which also holds true for our ideals in society. Some calligraphy works in the show reflected this creatively.

The classic fable by Tao Yuanming, "The Peach Blossom Spring" about a hidden Utopia is rendered by a graduate in the ancient bronze script – a form hardly legible in modern times, just as the blissfulness of the portrayed society is unnoticeable in our real life. Are classical Chinese scripts really cut off from our culture though? They may not be so.

A graduate, who majored both in art and in Chinese, satirizes Hong Kong's education policy of "using Mandarin to teach Chinese" by manifesting the beauty and legitimacy of Cantonese in the history of the Chinese language. He carves 11 seals of Cantonese words/phrases that sound utterly familiar in daily colloquial usage in various classical Chinese scripts, marrying the meanings of the word contents with different techniques and shapes of seal carving. The stamped images from these seals are printed and framed – a visual advocacy for "writing the way we speak".

A cursive script quadriptych cites the quotes of ancient philosophers/political philosophers, Mozi, Mengzi, Hanfeizi and Laozi in modern written language instead of their original forms, stressing the immortality and relevance of their criticisms of today. The work is executed on tall narrow canvases instead of papers, lined on the floor instead of hung on the wall, defying traditional presentation methods.

Another quadriptych, that sticks with the traditional ink on paper format, is in no way conventional. The Cantonese text is taken from a local TV drama wherein a character speaks his bold estimation of horrifying consequences in Hong Kong "when the bad-tempered old fellow is enraged". All that seems to come from cowardice, however, when he advises, "rather believe it to be true than not". The artist writes this monologue in seal script, originally used for recording history. The work is stamped with the figure of a little frog, referring to the boiling frog anecdote.

The boiling frog syndrome should not be scary to a generation if the people's minds are keenly aware of their selves and the situation of the society, just as these young graduates demonstrated.

The 35th Anniversary Collectors Circle Friends of the Art Museum, the Chinese University of Hong Kong

Congratulations to all our Collectors Circle members! We have achieved our goal of raising sufficient funds to acquire a number of very exciting art works for the Art Museum. These include works by Fang Hengxian (circa 1620-1679), Wucius Wong (b. 1936), and Betty Ecke Tseng Yu-ho (b. 1923). Full details of the acquisitions are included in the article by Prof. Josh Yiu, Director of the Art Museum. We wish to thank the Acquisition Committee for their hard work and efforts in bringing this project to fruition: Dominica Yang, Professor Josh Yiu, Vincent Lo, Edwin Mok, Victoria Firth, Candice Lee and Professor Dame Jessica Harrison-Hall.

The Art Museum relies on the generosity of benefactors and donors to continue to build on its permanent collection. The original Collectors Circle was launched in 2006 to mark the 25th Anniversary of the Friends of the Art Museum. The goal of that Collectors Circle was to raise funds for the Art Museum to assist in the acquisition of a piece that would enrich the Museum's permanent collection.

In March 2014, the funds raised through the Collectors Circle, together with a matching amount from the Friends' general reserves, enabled the purchase of the painting titled Zen Lotus by Lui Shou-kwan valued at over HK\$1.2 million. The original Collectors Circle of 2006 had met its goal with all funds disbursed and was disbanded.

During Asia Week Hong Kong of 2015, the Collectors Circle was re-launched in June with a view to contributing another significant work to the Art Museum's collection to commemorate the Friends' 35th Anniversary, as well as the Collectors Circle's 10th Anniversary in 2016.

Acknowledgements

The Friends would like to express their gratitude to all the members of Collectors Circle for their generosity, many of whom are listed below:

Individual sponsors

Elizabeth Chan Houang Paul Yu and Phyllis Chan Rosanne Chan Ingrid Lee Nancy C. Lee Philip and Irene Fan Victoria and Denys Firth Therese and Benoit Lesaffre Wong Fung Yee Mok (
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Collectors Circle series

Membership of the Collectors Circle includes invitations to exclusive and tailor-made private events, previews and tours led by distinguished curators and collectors, private collection viewings, and talks by world renowned curators and specialists. We strive to create unique and insightful events for our members and to enhance the experience, to deepen the understanding of collections, collection management, publications, conservation, and security. Our events will give our members unique access to top museum curators around the world and foster appreciation, connoisseurship, and ongoing study of works of art of the highest quality.

The Collectors Circle series continues with exciting events planned for the near future. Members will be invited to a private preview of the upcoming exhibition "Nurturing Creativity" of our 35th year anniversary exhibition on 20th September 2016. Asia Fine Art Fair will open its doors at the Hong Kong Convention & Exhibition Centre again on 2nd of October. Members will be provided with complimentary VIP cards. The autumn auction season celebrates the 250th anniversary of Christie's on 24 - 30 November 2016. For this special occasion, members will receive invitations for cocktails and lectures. We are also planning another private collectors viewing. And for those members with their own private collection, we are planning a collection management demonstration by Collectrium.

We celebrated the end of the spring programme on the 2nd June with a follow up panel discussion "35 years of Collecting". The discussion, hosted by Asia Week Hong Kong and held at Bonhams, highlighted the myriad meanings of collecting. A presentation on the highlights on the Museum's history and collection was given by Prof. Josh Yiu, then the Museum's Associate Director. We thank Ms. Enid Tsui for moderating, and Mr. Vincent Lo, Justice Robert Tang, Prof. Josh Yiu, Mr. Howard Bilton, Mr. Romi Lamba and Ms Betty Lo for being on the panel. The discussion reflected on the contributions made by the Friends of the Art museum, and the profound importance of supporting art museums for art patrons and the community alike.

If you wish to support or learn more about the Collectors Circle, please do not hesitate to contact Edwin Mok or Candice Lee at *friends.collectorscircle@gmail.com*

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Visiting the CUHK Library Rare Books Collection

The Chinese University of Hong Kong (CUHK) is the second oldest university in Hong Kong. Today, the spectacular campus is spread over scenic hillsides overlooking Tolo Harbour, near Shatin, New Territories. Over the years, the university expanded and now serves a student population of approximately 20,000 students.

Beautiful facilities have been built by visionary philanthropic individuals. The Art Museum was designed, by a young, and at the time unknown, architect named I. M. Pei. Another building, Lee Soo Wing College, was the work of then unknown architect, Rocco Yim.

The libraries of the CUHK are no exception in their beauty. The modern white main library is located on the same central plaza of the university as the Institute of Chinese Studies and the Art Museum. In fact, these three buildings are almost next door to each other. Between the buildings, stands a series of sculptured geometric bushes and the monumental "The Gate of Wisdom" by Ju Ming.

The main library is the largest of seven libraries on campus. Inside the turnstiles, a cool vastness, a neat and orderly oasis of quiet scholarship awaits the visitor.

This year, Saturday 11 June 2016, the day of our visit, was also designated International Archives Day by UNESCO. A visit to the main library was organized by the Chinese University Woman's Organization (CUWO) and the Collectors' Circle of Friends of the Art Museum CUHK.

Our group was met by Louise Jones, the University Librarian, who made us feel very welcome, and the Head of Special Collections, Ms Li Lai-Fong.

We enjoyed a special presentation of some of the rare and precious items from the university's archives at their new digital scholarship lab, then viewed a selection of the library's oldest western books. These books dated from the 1600s. The digital scholarship lab is embarking on an exciting long term project to digitize early editions of Chinese rare books. The collection of materials in the library is fairly evenly split between western languages and Chinese script (which includes ancient Japanese and Korean Buddhist texts). As a result of the library's high reputation, Chinese scholars from Taiwan, the mainland and around the world visit to research and study the materials.

We toured various parts of the library; the main reading room, the public and private discussion spaces, an interesting exhibition on Daoism, whilst admiring the various artworks tastefully dotted around the library. These included many examples of calligraphy, paintings and witty sculptures combining in one work, both modernity with classicism. One might say that this is the essential leitmotif and raison d'être of the university!

After passing several glassed-in areas that held private collections donated to the university, we came to the rare books and archives room. All the items were stored in specially made rosewood cabinets, an insect-resistant hardwood. The large room was air conditioned to 20 degrees Celsius around the clock to maintain the constant optimal temperature and humidity required to preserve such ancient items. We were shown the university's small collection of 44 oracle bones, which are thousands of vears old and show the earliest forms of Chinese script - as yet un-deciphered. (Other international libraries, e.g. Cambridge University, own several hundred oracle bones.) We also viewed, under glass, reprints of ancient texts, produced using the original printing wood blocks dating from the Yuan Dynasty (1200s). These carved wood blocks had been preserved as preciously as the, more fragile, paper books themselves! Printing was in more than one colour - often it was two inks, black and red.

Our group were impressed and remarked that if they could be students again, they would happily spend their time exploring the richness and wealth of such wonderful treasures and facilities. After a truly fascinating look at the modern ancient world of scholarship, we retired to one of the university's staff restaurants for a hearty, good value, western -style set lunch! Our thanks to Gillian Kew and Edwin Mok for arranging this enlightening visit.



Li King-hong. Ink Butterfly with Colophon. 1930

Trip Reports Sydney: Exploring Cultural and Historical Connections 7 – 10 April 2016

Four days full of diversity

by Vicki Ozorio

One of the most enjoyable aspects of Friends Trips is the excitement of re-connecting with good friends as well as making new acquaintances. They are always such wonderful sharing experience: comments, knowledge, laughter, and, sometimes, hardships (these can provide the best stories at later dates).

However, there was certainly no hardship in the recent Sydney trip. We were treated royally as VIPs, with wonderful hospitality, exclusive contacts, and local knowledge. Thanks must go to Edwin Mok and Belinda Piggott for showing us the city as no-one else could and Therese Lesaffre for providing guidance and assistance. It was a seamless, relaxed, and elegant tour.

To kick off our introduction to Sydney, we were treated to the extensive and enlightening personal exhibition of Mr. Beat Knoblauch's vast collection of historical prints of old Sydney; the original "postcards" of the time. The earliest in Beat's collection was dated August 1788 when the settlement was barely a few months old. Some were given much artistic credit as they were completed in Europe, but few showed any local aboriginals, and others were carefully etched on very scarce scraps of precious paper. Imagine the difficulties of acquiring and maintaining basic artist materials in a brand new colony at "the end of the earth".

Following this pictorial introduction, we were treated to an informative background lecture by the gracious Judith Rutherford, expert on most things Chinese but, in particular, Chinese textiles. We were fascinated to learn of the East-West connections at the earliest times of Sydney's establishment. One of the early philanthropists was a Chinese gentleman, Wong Tart, a tea merchant of considerable social standing and a benefactor to the Powerhouse Museum. The Museum's vast collection (abetted by the fact it is located in the old Powerhouse with adequate storage for such generous donations of collections) was amassed and extended over the years with many benefactors having connections with the East, notably Hedda Morrison.

Edwin then guided us via his personal fascinating shortcuts (Hong Kong style, via the historic industrial building of the Intercontinental hotel's bar) to a truly spectacular private location with views over the Opera House and the Bridge. 'Veuve' and canapés helped to ease the mixing of the group with our hosts, lecturers, private collectors, art gallery directors, curators and tour participants (many of the group were new Friends).

Having visited both Xian in the 80's and a significant proportion of the Silk road over the last 15 years (on Friends trips), it was a treat indeed to have a guided tour with Yin Cao, expert and Curator of Chinese Art of "Tang, Treasure from the Silk Road" at the Art Gallery of New South Wales. The exhibits of the life and times of the populace, as well as the art and understanding, are so much more extensive due to recent and continuing archaeological finds. A far more holistic appreciation was gained, aided by maps and replica models of the old city. A fortuitous meeting with a Friends' Life member was the icing on the cake!



A complete change of theme took us on a final curatorial tour of one more of the Embassies in the Biennale, the Embassy of the Spirit, in the lower Gallery space. Encounters were thought-provoking... a forest of white etched and painted tree trunks, an ethereal, peaceful installation of aboriginal funerary poles; Tiwi Masks (there is a dramatic permanent exhibition at GOMA, Brisbane) but, perhaps, the most spectacular and the most powerful message, I felt, was the stunning woven "ghost net" and human detritus installation by Erub Arts, Darnley Island, Torres Strait. The Islanders reclaimed 14,000 fishing nets and 700 turtles, thanks to funding support from Ghost Nets, Australia (the charity no longer has funding available to continue). The country of origin of each net is recognizable by the type of knot used.

As a past Chair, this was such a treat to attend a Friends trip close to our second home. To see the Friends forging ahead with such diversity of offerings in tours, enthusiastic new Board members, and new Friends' members, all in the spirit of the friendship and education. It was truly a pleasure to travel with a delightful group as usual with the Friends, so much fun, education for life, and food for the soul ...





And more happened....

by Gillian Fox

The Friends travelled to the Powerhouse Museum to view a wonderful jewellery exhibition with Asian Curator Min-Jung Kim, and Judith Rutherford. We then moved to the warehouse to view some of the treasures of the Asian Collection storage area, including textiles, garments, fans, paintings, and books, again guided by Min and Judith. After a delightful lunch in the Chinese Gardens in Darling Harbour, we departed by water taxi to Cockatoo Island, for a guided tour of the Sydney Biennale, Embassy of the Real. The convict, penal, and industrial legacy of Cockatoo Island proved to be a very powerful background for the range of installations we viewed. Following a water taxi ride back to the city, we later relished a wonderful dinner overlooking the Harbour Bridge and Luna Park.

At the White Rabbit Gallery, we viewed the exhibition, 'Heavy Artillery' with our most theatrical guide, Phyllis Rowlinson. Our arrival coincided with fresh baked scones at the café, which some members of our group tested prior to our departure to Haymarket and Gallery 4a, with its interesting exhibition examining some aspects of the Monkey King. Following a dim sum lunch in Chinatown, we were extremely privileged to visit Geoff Hassall's private gallery, with Geoff presenting some of the highlights of his 30 plus years of collecting Australian Indigenous Art, including one last canvas he brought out to the car park as we were departing!

Finally, in Paddington at the University of New South Wales Galleries, we saw 'Ink Remix', an exhibition reflecting the many ways artists from China, Taiwan and Hong Kong are forging new paths with brush-and-ink; of 35 works by 14 artists, the majority of pieces have not been made with a brush, a most satisfying end to a wonderful day.

Iran: From the past to the present 23 April - 3 May 2016

My first journey to Iran in the 60's by Richard Witts

In 1968 I was a newly-gualified chartered accountant living in London with annoying debts accumulated whilst serving my articles, for my new Mini Cooper as well as to various garages, mainly for repairs to bodywork! I was therefore immediately interested when I was alerted to the possibility of going on two overseas tours (during the long English winters) on double pay with virtually all expenses paid. There was even a drinks allowance! Anyway, I was selected and towards the end of October found myself heading for Abadan in Iran with eleven other youngish accountants. To cut a long story short, I spent two periods of six months in Iran repeatedly declining invitations from colleagues to visit Persepolis or Esfahan. In my first tour, I was much too busy racing my go-kart. In the second tour, my spare time was taken up riding my beautiful horse. Prince, When I noticed last autumn that the Friends were heading to Iran in April, I enrolled immediately. I had unfinished business long awaiting attention!

You do not need me to tell you that Persepolis is stunning, that the desert architecture in Yazd is awesome or that Esfahan is one of the most beautiful cities in the world, though that is all true. I suppose, in my heart, I had wondered if time had stood still since the revolution of 1979, with a combination of the strict regime of the Iranian Revolutionary Guard and the imposition of sanctions internationally. This is spectacularly not so. On our second evening in Iran, we were taken to dinner in a beautiful, very modern restaurant in Shiraz. We were given a conducted tour of the place before we ate. For design and chic, it could hold its head up when compared with anything we have in Hong Kong. Not only that, but the food was excellent and, by the time we left, the place seemed to be packed. Indeed, it appeared to me that generally the smarter the place where we dined, the more popular it was.

I liked the Iranian people in the 60's. I still do. They remain very friendly, honest and direct. Do not imagine for one moment that the ladies are "shrinking violets" under their scarves and body-disguising clothes. Complete strangers, usually female, make eye contact and greet you in the street with a "Good morning" or "Thank you for coming to my country", "You are very welcome here". So, the people are at heart the same. The architecture, both ancient and modern, can also be fantastic. It is a pity that one can no longer enjoy a refreshing Shams beer or glass of Iranian vodka or "1001" Shiraz! The only other thing I found worse was the traffic and consequent smog in Tehran; both are appalling!

'You cannot imagine Persepolis....'by Helga Ellemeet

'A city destroyed by Alexander the Great' we had been taught at school. Now was the time to adjust this rather insufficient description of a place that was not a city, but a huge ceremonial complex, built by a mighty ruler of an immense state: the Sjah-an-sjah, Darius I (r. 521-486 BC) to celebrate the arrival of spring and to demonstrate his



Carpet Museum Tehran

power to the representatives of 32 different countries who came to pay tribute to him. The imposing entrance, the height of arches and pillars, the decoration made of gold, silver, lapis lazuli, turquoise, the beautiful Persian carpets and the expensive wood, all this must have awed them. On splendidly executed bas-reliefs, we could follow the whole procession of officers as well as the royal lancers and household, brought to life for us by the passionate and vivid stories told by Pejman, our unrivalled guide. Like all the stone human figures, we could not do anything but smile and feel humbled in these surroundings of beauty and power.

Darius claimed to be the rightful king by the grace of the Zoroastrian god, Ahura Mazda. One of the bas-reliefs at Persepolis shows Darius on his throne with Farvahar, the symbol of Zoroastrianism, hovering above him. Zoroastrianism was the state religion from around 500 BC until the arrival of the Muslim Arabs in 651 AD. It was the first monotheistic religion in the world and preached to practise good thoughts, good speech and good actions. In addition, that mankind should respect and avoid polluting the four sacred elements, earth, fire, air and water. This implied that dead bodies could not be buried or cremated.

In Yazd, we visited two 1,000 year old, Zoroastrian Towers of Silence. These were holy places where the deceased were exposed to be eaten by vultures. After nine days, the clean bones were buried in pots in the mountains. Yazd is the holy city for the Zoroastrians and accommodates the Ateshkada, the Fire Temple. The name refers to Ahura Mazda, the equivalent of goodness and fire. In this temple, a fire is permanently kept alight. Visitors are reminded of their purpose in life: to live in such a way that they will be promoted in after-life to the best mental state and be united with Ahura Mazda. Although in Iran today there are only about 30,000 Zoroastrians, Farvahar icons are still visible in many places. It seems that, besides being a religious symbol for a small group, it entered the realm of the national identity in an otherwise strictly Muslim country.

Driving from Yazd to Isfahan, the huge desert, with hardly any annual rainfall surrounded by very high sometimes snow covered mountains, gave a lasting impression of the harsh living conditions. Over the centuries however, the inhabitants have found a way to capture the rain and snow falling high up on the mountains and to bring it to the villages and towns through underground tunnels, called 'qanats'. There the communities were taxed for consumption and obliged to help to maintain the elaborate system of qanats, which could be up to 300 km long. They are still being used today and the landscape is littered with heaps of sand every 5-10 metres next to the air ventilation chimneys for the people working underground.



Esfahan

'Persian carpet, a traditional art'

by Anna Ellerton

The history of the Persian carpet - a culmination of artistic magnificence dates back to 2,500 years ago. The Iranians were among the pioneer carpet weavers of ancient civilisations. From being a simple article of need, floor and entrance coverings to protect the nomadic tribesmen from the cold and damp, the increasing beauty of the carpets found new owners - kings and noblemen, who looked upon them as signs of wealth, prestige and distinction. The Persian carpet reached its height during the reign of the Safavid Dynasty in the 16th century. During the reign of Shah Abbas (1587-1629), commerce and crafts prospered in Persia. He encouraged trade and contacts with Europe and transformed his new capital, Esfahan, into one of the most glorious cities of Persia. Skilled designers and craftsmen were set to work to create splendid carpets, mostly made of silk, with gold and silver threads adding even more embellishment. The Persian carpet industry ended with the Afghan invasion in 1722 when the Afghans destroyed Esfahan. It was the nomads and craftsmen in small villages who continued the tradition of the craft and it wasn't until the last quarter of the 19th century during the reign of the Qatar rulers that the craftsmanship regained its importance.

Iran, historically a culturally rich country, has little to show for it, as many of the great artistic treasures, produced during its 2,500 year history found their way into the hands of foreign museums and private collections. Empress Farah Diba Pahlavi married the Shah Mohammed Reza in December 1959. From the onset of her reign, the Queen took an active interest in promoting culture and arts in Iran. In 1976, she founded the Carpet Museum in Tehran.

There are two types of carpet; city carpets, woven in towns and regional cities such as Esfahan, Qom, Tabriz, Kerman (which are considered by some to be the finest of all Persian carpets, due to the high quality of wool from the region), and nomadic carpets. A Kerman carpet, on display at the Carpet Museum woven in the third guarter of the 19th century called 'Tree of Life', has a number of uses - to show entertainment, education and decoration; also said to compliment Persian Ladies, ... 'the older she gets the better looking she becomes, like a Kerman carpet'. These carpets are woven on vertical looms, with a specific design pattern, if a wrong colour is used (i.e. an incorrect colour knot), that is a defect and reduces the quality. The nomadic carpet by contrast, woven on collapsible looms, is purely of artistic design, and no two carpets are the same. There are many different nomadic tribes in Iran, and some have their summer in one location moving to another location for the winter months. Natural products from vegetable, animal, mineral products are used to produce both dyes, such as woad for indigo blue, the root from the madder plant for red as well as kermes, the dried female insects, and mordants, such as iron and sodium. Mordants are the agents used to enhance the fibres' capacity to absorb dyes to fix the colours. Wools, woven and dyed in the summer region, will differ from the wools which are dyed in the winter region. The colour changes, as seen in the finished woven carpet, add to the guality, a feature which the connoisseur will look for.

Today, carpet weaving is the most widespread handicraft in Iran. Persian carpets are renowned for their richness of colour, variety of patterns and quality of design. In palaces, famous buildings, mansions, museums, a Persian carpet is amongst the most treasured possession.



The Friends at Persepolics

Friends Tours

China – Shanxi Friends 35th Anniversary Tour: Taiyuan, Pingyao, Datong, Wu Tai Shan. November 12-16, 2016 5 days / 4 nights in hotels

Come and join the Friends on a tour to Shanxi Province to celebrate our 35th Anniversary. We are honored to travel in the company of Dr. Xu Xiaodong Associate Director of the Art Museum, CUHK. After working as keeper and researcher at the Palace Museum, Beijing, Dr. Xu joined the Art Museum CUHK in 2013. She is a council member of the Chinese Cultural Society of Relics (Jade).

Shanxi is described as "the ancient Chinese Culture Museum". We will explore the best of Shanxi's rich cultural heritage in Taiyuan, Pingyao, Datong and its natural wonders in Wu Tai Shan. Shanxi's long history can be traced back to 4,000-5,000 years ago, when it was a major cradle of the Chinese civilization. Due to its strategic location, the province, which lies to the west of the Taihang Mountains, became the key defensive bulwark between the Chinese Han and the nomadic tribes to the North.

Bookings and enquiries: Therese Lesaffre at *the.lesaffre@gmail.com*



Pingyan - Old Bank



Datong Caves

Japan: 'The arts constellation', a journey through Japan tradition and modernity -Shikoku, Teshhima, Inujima, Naoshima, Kyoto November 25 – December 2, 2016 8 days / 7 nights in hotels

Like twinkling stars in the sky, Japan offers brilliant arts within the inland sea. Senior artists and architects from Japan and beyond have developed outstanding work that responds to the unique history and position of Seto Sea islands. The 'Arts Constellation' is a fascinating journey through Japanese art tradition and modernity starting in Shikoku, then in Teshima, Inujima, Naoshima Islands and finishing outside Kyoto. Our voyage will bring us some unique experiences.

Shikoku Island: the smallest of the main four Japanese islands, where we explore a variety of sites in the Kagawa Prefecture. At Mura, we enjoy a guided tour of the former studio compound of Isamu Noguchi where the artist worked for 6 months a year over the last two decades of his life. We travel to Shikoku-Mura village at the foothills of Mt Yashima, where traditional farmhouses have been relocated and restored. In Takamatsu itself, we visit the oldest Kabuki Theatre in Japan, the Konpira Grand Theatre known as Kanamaruza, and the extensive Noh Mask exhibition at Kagawa Museum. We have allocated time to stroll around the famous Daimyo Garden, Ritsurin Park, considered one of the best gardens in Japan. With its autumn foliage, it promises to be at its finest. And we visit one of the 88 temples of the Shikoku pilgrimage, Kotohiragu, the main shrine in Japan dedicated to sailors and seafaring.

Facing Shikoku Island, on the Seto Inland Sea are scattered several small islands, some of them quite remote, where nature and art blend in harmony, where contemporary art is created which infuses modernity with respect for tradition.

Inujima Island: Before embracing contemporary art, Inujima was an industrial site, now it is characterized by tall chimneys that rise up from the ruins of a copper refinery. The Seirensho Art Museum was developed from these ruins, harnessing geological features and local fauna to create an environmentally empathetic structure. Many works by well-known Japanese artists are on exhibition.

Teshima Island: We enjoy lunch at the famous Shima Kitchen. Re-constructed from a vacant house by architect Ryo Abe, it is renowned for the regional dishes prepared on the premises by local women using seasonal produce. After lunch, we travel to Tehsima Art Museum, a building that resembles a drop of water at the moment of landing. Designed by artist Rei Naito and architect Ryue Nishizawa, it is a truly memorable organic space where nature, art and architecture harmonise. Structurally, the building consists of a concrete shell, devoid of pillars, with two oval openings to allow wind, sounds, and light of the outside world inside. In the interior space, water subtly emerges from the ground creating a mesmerising performance.

There are two more museums on Teshima. To celebrate the history of the site, an abandoned factory has been reimaged as The Needle Museum by artist Shinro Ohtake. The 8 Million Lab by artist Sputniko!, explores Shinto belief fused with emerging science and art, inviting us to consider alternative perspectives of the future. Naoshima Island: a magnificent destination with several Contemporary Art Museums. We will stay at Benesse House, which is both hotel and art museum, for two nights. Perched on a hill overlooking the Seto Inland Sea is the spectacular compound designed by Tadao Ando. Here architecture and nature join in fusion. Significant works of art are installed in the buildings and throughout the grounds to strengthen the uniqueness of the site and bring animation to the serenity of the scenery. The whole site reflects a pure vision to create 'Modernity into Majesty'. At dusk, we experience the shifting light of the day over the Seto Sea, followed by dinner at one of the unique restaurants within the hotel.



Sagawa Museum

We also visit a number of museums and installations not detailed above. At The Art House Projects in the Honmura district, artists have reinvigorated empty houses by turning the spaces themselves into works of art. Artists include Tadao Ando, Tatsuo Miyajima, Hiroshi Senju and James Turrell. The Lee Ufan Museum exhibits the artist's paintings and sculptures in a semi-underground structure, and The Chichu Museum has thoughtful and creatively installed works by Claude Monet, James Turrell, and Walter De Maria on permanent display.

Outside Kyoto: The elegant Sagawa Museum appears to float on the surrounding water. The museum's exhibitions focus on works by artists that embody the spirit of Japanese art, such as the painter Hirayama Ikuo, sculptor Sato Churyo, and ceramic artist Raku Kichizaemon. We will view a Raku bowl designated as a National Treasure and visit the tea room, Treasure, situated beneath the water garden.



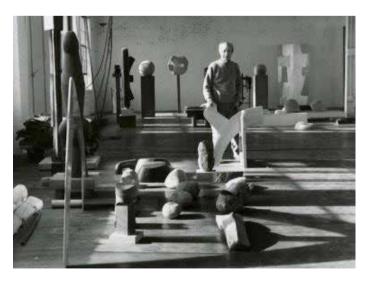
James Turrell installation at Chichu Art Museum Naoshim

After the Sagawa Museum, we travel to the Miho Museum. Designed by architect I M Pei, the building complements and enhances the surrounding forest. The approach to the museum leads through a mixture of man-made and natural environment. This theme continues inside the museum with 80% of the building submerged into the hillside. The collection includes works from ancient civilizations including the Egyptians, Romans, and various Asian cultures. Thanks to Keiko Packard, former Chair of the Friends (2001-2003), who will kindly lead us and make special arrangements with the Directors or Curators in order to gain exposure to some of the best places and opportunities. Keiko will work with Belinda Piggott to enrich our knowledge of Japanese cuisine and ensure we will experience memorable times during this 'Arts Constellation' exploration.

This trip is designed for a small group of participants.

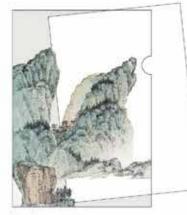
Booking and Enquiries:

Belinda Piggott: *brighthouseone@gmail.com*, or Therese Lesaffre: *the.lesaffre@gmail.com*

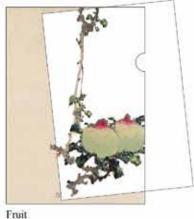


Isamu Noguchi at his workshop in Mure





Landscape A4 Folder HK\$25 each



A4 Folder HK\$25 each



Jade A4 Folder HK\$25 each



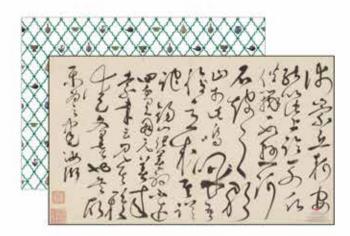
Calligraphy A4 Folder HK\$25 each



Blue and White Ceramics A4 Folder HK\$25 each



Caption Dragon A4 Folder HK\$25 each





Jade, Calligraphy, Blue and Red Dragon Wrapping Paper HK\$60 (pack of 5 sheets)

Friends Products: For more information, please contact Cynthia Lackey at products@friendscuhk.com. Products are sold at various Friends' events throughout the year, the Asia Society Store, holiday fairs and St. John's Cathedral Bookstore.





Blue and White Ceramics card set (6 designs) HKS60 / 6 cards



"Mignonette Cheng" card set (6 designs) HK\$60 / 6 cards



"Zaffer Chan" card set (2 designs) HK\$60 / 6 cards



Flower and Bird card set (2 designs) HKS60 / 6 cards



Contemporary card set(6 designs) HKS60 / 6 cards



"Zen Lotus" card set (2 designs) HK\$60 / 8 cards



Blue and white ceramic pattern shopping bag HK\$50



"Henry Lo" Calligraphy bag HK\$100



Dragon coaster set (set of 8 coasters) HK\$50 each / \$90 for 2

Friends Products: For more information, please contact Cynthia Lackey at products@friendscuhk.com. Products are sold at various Friends' events throughout the year, the Asia Society Store, holiday fairs and St. John's Cathedral Bookstore.

Friends of the Art Museum The Chinese University of Hong Kong Ltd.		
Welcome to the Friends of the Art Museum, the CUHK. We are a non-profit organization established in 1981 to promote art education and to raise funds for the Chinese University Art Museum, through various fund-raising activities.		
(Please tick \checkmark the	e appropriate box)	
NEW MEMBERSHIP APPLICATION Please note that this application form can be cor	MEMBERSHIP RENEWAL	
Surname(Joint members please provide spouse's or partner's name) Surname	Given Name Given Name / hereby apply for membership in Friends of the Art Museum,	
Address	the CUHK, Ltd. Signature: Date:	
Telephone	Please tick the category you desire: Single Member: \$500 Joint Member: \$600	
Email We are all volunteers and greatly appreciate any help you can offer. Please let us know if you would like to assist us with our activities.	 Young Friends (<30) / Students \$100 (Please supply copy of passport or student ID card). Life Member single: \$8,000 Life Member joint: \$10,000 Make crossed cheque payable to: "The Friends of The Art Museum, the CUHK Ltd" and mail to: 	
FOR OFFICE USE ONLY: Date Processed:	Membership Coordinator, GPO Box 9861, Hong Kong. Email Enquiries to: <u>membership@friendscuhk.com</u>	
Membership Number: Membership Category:	If you prefer to pay online, please use the link: <u>https://www.eventbrite.com/e/friends-membership-</u> registration-18701935994	
Member Since: Directory:	** <i>Note</i> ** Friends membership runs annually from October**	
Cheque: Amount:	NOTES:	
Number: Bank:		
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Given to:		

Membership renewal: It is now time to renew your membership of the Friends

The Friends of the Art Museum, CUHK annual membership runs from 1 October through 30 September of the following year. Please complete the membership form, and return it with your cheque payable to Friends of the Art Museum, CUHK Ltd. to: GPO Box 9861, Hong Kong. Photocopies of the form are acceptable.

Benefits of Friends membership include special prices and priority booking on events, tours, and lectures, free admission to the Art Museum and our library, and regular updates via our newsletter and email notices, so that you don't miss any of our events.

Membership fees help support the Art Museum, it's education outreach programme, and students of CUHK.

For membership enquiries, please contact Therese Lesaffre at membership@friendscuhk.com

General information about the Art Museum of the Chinese University of Hong Kong

Opening Hours:	Mon-Sat: 10:00am to 5:00pm	
	Sun & Public Holidays: 1:00pm to 5:00pm	
Closed:	Thurs: (Open Public Holidays)	
Closed:	Christmas, New Year, Lunar New Year, & Easter Holidays	

Driving Directions to CUHK (from HK Island): Take any cross-harbour tunnel. Follow the signs to Shatin I Ma Liu Shuil Taipo I Racecourse I Penfold Park I University. Continue on the highway. When you see the Hong Kong Jockey Club Racecourse sign on your right, immediately look for the highway exit marked UNIVERSITY. Continue along Old Tai Po Road through two roundabouts until you reach the University Main Entrance Gate, the second gate on your right, the first gate is the Chung Chi College entrance to the university.

Getting to the Museum: Drive past the guard post and take a right fork. Drive 200 yards to the Art Museum's car-park, on the left hand side and up a short slope in the Institute of Chinese Studies beside the University Main Library.

Parking: Free to all visitors for the first 30 minutes.

Friends' members may enjoy additional free parking when visiting the Library and Art Museum. For 3 hours free parking, validate your vehicle entry ticket at the Art Museum ground floor reception desk.

Taking the MTR to CUHK: Take the East Rail (light blue) line to **University Station**, Exit A or C. Turn right for CUHK shuttle (Route 3 or 4) to Sir Run Run Shaw Hall (2nd stop). Walk across the square to the Institute of Chinese Studies, where the Art Museum is located. To return, catch the same bus on the lower side of the Art Museum (opposite side of the square, down the steps to Central Avenue covered bus stop, located on the right).

Friends library and resource centre and archive library, Art Museum, CUHK

Librarian:	Gillian Kew
	Tel: 9231 1724 E-mail:gilliankew@yahoo.com
Art Museum:	Telephone: 39437416

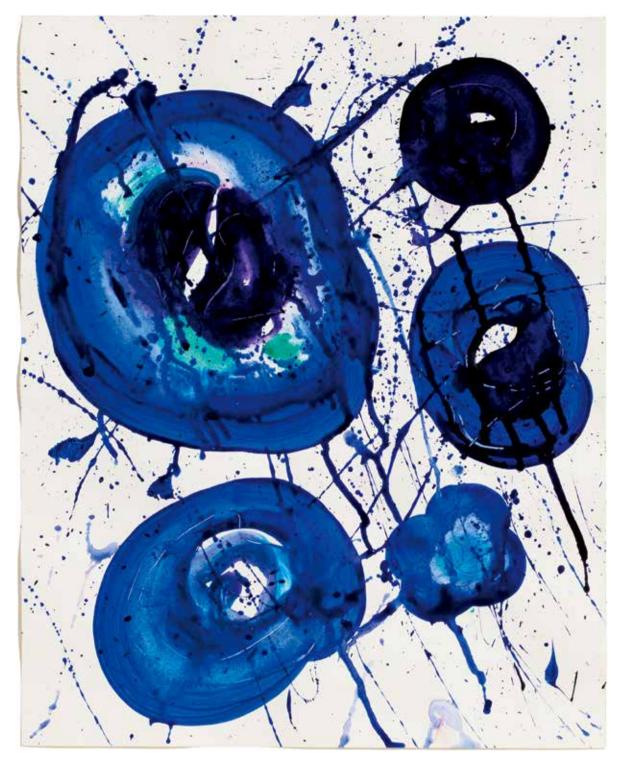
Remarks

The Library and Resource Centre is closed until further notice due to renovations taking place at the Art Museum.

The Friends thank Yick Fung Printing Company for their ongoing support and assistance with the design layout of our newsletter



www.yfprint.com.hk



SAM FRANCIS 1923–1994, Untitled (For Sigi from Sam) (SF62-128), 1962 Watercolour on paper, 43.2 x 34.9 cm (17 x 13 3/4 in.) © 2016 Sam Francis Foundation, California / Artists Rights Society (ARS), NY

PearlLam Galleries

6/F, Pedder Building, 12 Pedder Street Central, Hong Kong Monday–Saturday, 10am–7pm www.pearllam.com

Friends of the Art Museum, the Chinese University of Hong Kong Autumn 2016